

THE INDIA SOCIETY

CONFERENCE ON INDIAN ART

A CONFERENCE on "Indian Art" was held on Monday, June 2, 1924, at 4.45 p.m., under the auspices of the India Society, in Hall No. 3, British Empire Exhibition, Wembley, under the chairmanship of Sir Francis Young-husband.

Among those present were : Lord Lamington, Sir George Lloyd, Sir Krishna G. Gupta, Sir Aurel Stein, Sir Ali and Lady Imam, Sir John Cumming, Sir Herbert Holmwood, Sir Dorabji and Lady Tata, Mr. A. Yusuf Ali, Dewan Bahadur Vijayaraghavacharya (Exhibition Commissioner for India), Mr. C. A. Hewavitarne (Exhibition Commissioner for Ceylon), Professor and Mrs. William Rothenstein, Mr. Lionel Heath, Captain W. E. and Miss Gladstone Solomon, Dr. Andreas Nell, Mr. and Mrs. N. C. Sen, Dr. and Mrs. F. W. Thomas, Mr. F. H. Andrews, Mr. F. H. Brown, M. Georges Dumont, Mr. and Mrs. De la Valette. Mrs. E. A. R. Haigh, Mr. J. C. French, Mr. C. W. Kendall, Mr. M. L. Chandra, Mrs. Peckitt, Miss M. E. R. Martin, and Mr. F. J. P. Richter (Hon. Secretary).

The CHAIRMAN : My Lords, Ladies and Gentlemen, in the absence of our President, Sir Hercules Read, and of our Chairman of Committee, Lord Carmichael, both on account of ill-health, the very agreeable duty devolves upon me of introducing Sir George Lloyd. (Applause.) We in the Society welcome Sir George Lloyd for two reasons. In the first place, we welcome him on account of his success in a very difficult position in governing the Presidency of Bombay. He had to face unusual difficulties, and he faced them, not only with energy, courage, and resource, which we are accustomed to expect from British administrators, but with real and rare delicacy as well, and it is delicacy in handling situations such as he had to face that is so

specially needed, not only in India but in other parts of the British Empire.

But our main reason in this Society for welcoming Sir George Lloyd is because, in addition to the exacting duties which he had to perform, he still managed to find time to pay attention to what in this Society especially interests us—that is, to Indian Art. In this Society we think it of the very greatest importance that attention should be paid by all the British in India to Indian Art, and for two reasons: firstly, because it increases our own enjoyment of life in that country, and also because it stimulates the interest of the Indians themselves in the marvels which they have created, and so enables them to enjoy a fuller and richer life.

It is, as I say, for those two reasons that we especially welcome Sir George Lloyd here this evening, and I have very much pleasure in asking him to give us his address. (Applause.)

Sir George Lloyd:

The importance of the present occasion to artists and art lovers can hardly be overstated, and it was not without diffidence that I accepted the invitation of this learned Society to deliver an address at this Conference.

I trust that no one here will imagine for a moment that by so doing I am laying claim to the status of an expert authority on this wonderful subject of Indian Art, because that is very far from being the case. But I think you will agree with me that one need not be an accomplished student of Indian architecture, sculpture, and painting, nor have the archæologist's knowledge of the complex phases of religious, philosophical, and spiritual thought which, in one way or another, influence the art of India, in order to perceive and appreciate the appeal of that message of varied beauty which India has delivered in the past and is to-day again beginning to reveal to the world.

There are certain qualities inherent in all Art, the world over, and during my period of office in India I could not

fail to recognize these qualities in the Art of that country. I am a believer in the Indian artist and in the value of his mission to the world ; it is therefore a great pleasure to me to be here to-day, and though I might feel some sense of diffidence in speaking before such distinguished connoisseurs as those whom I see before me, yet that diffidence is considerably tempered by the conviction that the honour done me by the India Society in inviting me to address them is due, not to my own qualifications, but to the big place more lately taken by Bombay in the development of that renaissance of Art in Western India, the wide scope and potentiality of which is probably not yet fully understood in England.

In considering the position of Art in India at the present time, it will be necessary for this audience to realize some radical differences between the situation in India and Europe. For instance, the Art Schools in India occupy a very unique position, because in that country there exist no salons, or academies, or other centres of Art control apart from these institutions.

Art Schools in India have, therefore, great responsibility and great opportunities for influence, and must for the present, and I think for some time to come, be very important centres of the country's Art culture.

There are five Government Schools of Art at Calcutta, Madras, Bombay, Lucknow, and Lahore. There are a few aided Schools of Art in Bengal, and there is, of course, that deeply interesting focus of artistic and literary training—Dr. Rabindranath Tagore's school at Calcutta.

The Calcutta School of Art has become widely known by reason of the well-defined School of Indian Painting to which it adheres. Its students have produced many very beautiful pictures, following a convention which has been greatly admired, but it has seemed to me that there is to-day a certain loosening of the received Indian tradition so far as Calcutta's art is concerned, and that eclectic influences are making themselves felt in the more recent work of that school, which, however, retains its confirmed Oriental—if

not always Indian—point of view. This affirmation of an immediately recognizable Eastern convention is an outstanding feature in the work of the Bengal School of Art, although there are a number of artists in Calcutta who do not follow it.

In the Punjab, the Mayo School of Art of Lahore is “essentially a school of arts and crafts,” and, so far as I know, it has not yet added painting to its curriculum. But under Mr. Lionel Heath’s able and artistic guidance, we may be sure that it will not be long before painting and modelling are added to the courses of that school.

But such a development must naturally be dependent upon the influences of local environment. For it is, I think, essential to grasp the fundamental truth that India is full of peoples and provinces with distinct artistic individualities, and that this forms really the artistic wealth of India at the present time. It is this diversity of distinct artistic individuality which is beginning to grow up.

The Schools of Arts and Crafts at Lucknow and Madras are chiefly concerned with the development of India’s exquisite crafts and applied arts, and Madras is so beautiful a province that, if environment counts in Art at all, we may hope for a great artistic awakening there.

With regard to this matter of environment, it is probable that of all the Indian Art Schools, the School of Art of Bombay is the most fortunately situated geographically, historically, and physiologically. Neighboured by the States of Rajputana with all their amazing variety of artistic manifestations, Bombay should also be able to command a near and magnificent field of patronage for Indian Art—for in what other part of India, except Bengal, shall we look for Art patronage to-day? Then look at the inspiring wealth and variety of Bombay’s monuments of art! The Ajanta Caves—one of the most beautiful monuments of Art in the whole world (which, thanks to the genius of Madame Pavlova, have lately been made better known to this country)—are part and parcel of Bombay’s artistic inheritance, and are only 300 miles distant from Bombay. Almost

all the Indian Cave Temples are to be found in the western country, and they, together with the gorgeous artistic triumphs of Bijapur, Mount Abu, Jeypore, etc., are naturally a living inspiration to students of architecture and sculpture.

Then as to Bombay itself, if we consider the unusual natural beauty of its situation, the variety and colour of its bazaars, thronged by figures that are subjects worthy of the pencil of a Leonardo, or the chisel of a Pheidias; if we reckon its wealth as at least equal to that of mediæval Florence, and consider the receptivity and energy of its inhabitants; and if to these advantages we add the fact of the varied and high artistic abilities of its peoples, we shall not be surprised at this enthusiastic revival of Indian Art of which the Bombay School of Art is at present a centre. Nor will it seem strange that the Senior Indian Art School of what was probably the first province in India to give a systematic artistic educational training should have developed along the broadest and most many-sided lines.

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I should like to dwell a little more fully on the subject of the Bombay School of Art, because I attach a very great importance to the work which it has done and is doing, and it is naturally with its work that I am most familiar.

That school includes a school for drawing and painting, both elementary and advanced, a modelling class, and an architectural school—the only modern Indian institution in the Indian Peninsula—and it has a large pottery department and a school for the applied arts and crafts, known as the Reay Art Workshops. It also contains a school for drawing masters. The extensive and vigorous nature of the School of Arts' activities and the enthusiasm of its students cannot fail to arouse in anyone solicitous for the future of Indian Art the keenest and most hopeful interest. During the period in the course of which I was able to study its work at first hand, I was convinced that something very real and very permanent could be done through this school

towards furthering the revival of Indian Art, and towards encouraging a general reawakening of the artistic sense which permeates so profoundly the Indian peoples; and, together with the perception of the potentialities of the School of Art, I arrived at the conclusion that the School of Art had for some time been rather lacking in objective. It became my immediate task, therefore, to try to help it to find an objective—one that should pave the way for the more universal objective to which I shall allude later on, which is so necessary to the successful progress of Indian Art to-day.

The supremacy of India in the domain of the decorative arts is so ubiquitously impressed on the sympathetic observer that it was natural that in mural painting—that art of age-old standing in India—we should find the best means of reviving Indian painting and of bringing it into touch with present-day needs, which is such a real necessity.

It was, therefore, with a confidence founded on conviction that I encouraged the Principal of the Bombay School of Art, Captain Gladstone Solomon, whose ability and enthusiasm are responsible for all that is happening in Bombay, to found a class of Indian mural painting, assisted by scholarships, and at the same time to revive by means of life classes that assiduous study of the forms of Nature itself which is the sure foundation on which art is founded. In starting to realize some of our hopes and aspirations for Indian Art, we felt on safe ground by beginning with the School of Art itself rather than by adopting other methods of assisting Indian artists, partly because, as my term of office happened to coincide with a period of severe financial stringency, we were doubtful as to how far expensive schemes such as art galleries, which should house the annual exhibitions of the Bombay Art Society and the Art Society of India, or the purchasing upon an essential scale of works by modern Indian artists, etc., would be capable of fulfilment. But our principal motive in pinning our faith to the School of Art was that we recognized that all genuine improvement must have its source with the

young ; that a foundation must be carefully laid if the structure is to be permanent ; and that Indian art students must be given the fullest possible facilities of training that we can secure for them if we wish to see a really fruitful improvement in the conditions of modern Indian Art.

It must not be supposed that artists in India can afford to do without the advantages of a sound training, which the brightest of geniuses have sought, whenever possible, to secure for themselves. I think that the speed with which the Bombay School of Art has availed itself of the opportunities placed in its way is sufficient proof of the rightness of this line of reasoning. You cannot expect Indian students to interpret form (whether decoratively or realistically) unless you give them the same opportunities for study which are accorded to their Western confrères in the European Schools of Art. I have never been able to agree with some who think that the Indian is naturally averse to the study of Nature ; that his art, however ingenious, was in short largely an art of pattern-making. I can imagine that there are many among us who, if they had seen the work of the immediate precursors of Cimabue, without seeing that of their successors, would have proclaimed aloud the inability of the Italians to paint anything but crudities. Would they have believed in the possibility of the advent of a Masaccio, not to speak of a Michelangelo ?

There is no subject in which one should be more careful of suggesting limitations than the subject of Indian national Art, for its potentialities are limitless and its manifestations are legion.

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The question of public patronage for the Schools of Art has been partly solved in Bombay, at any rate, by the public themselves, who have supported the efforts of the students with sympathy and practical interest. Mural painting, being better liked and better understood in India than in Europe, appeals to a large section of the Indian public. Indeed, the great and increasing interest taken in Art in the Bombay Presidency, and the increasing number of Art

Societies and Art Exhibitions, are symptomatic and deeply significant.

The work of the Art Society of India—a Society presided over by the sculptor Mr. G. K. Mahtre, whose charming statue, "To the Temple," is one of the chief attractions of Modern Indian Art at the British Empire Exhibitions—is showing real vitality ; and I earnestly hope that that courageous Society will speedily meet with the necessary financial support for its great work which it so thoroughly deserves. Its elder sister, the Bombay Art Society, is likely to continue to be the useful vehicle for publicity for India's hard-pressed artists which it has been in the past—provided it remains in the fullest sense democratic and in close touch with the artists themselves. For the artists of India are perhaps the most absolutely representative examples of the artist type that are to be found to-day. To them the adage "Art for Art's sake" is more than a mere saying. I have known men of real genius who, for a pittance of Rs. 30 a month, have been content to give of their best day after day to their work in the School of Art, counting the world well lost if they could but produce the stuff that was in them. What cannot be hoped for artistically from a people who can yet produce artists of this stamp ?

I most earnestly trust that the exhibition of Modern Indian Art at the British Empire Exhibition will receive the warm patronage of the public of this country and of overseas visitors. The sculpture and paintings there collected contain many beautiful and widely differing works from Bengal, the Punjab, and Bombay, the sum-total of whose message does suggest something of the versatility of India's range in Art. The extent of that versatility will be further understood by visits to the Indian Room—in the Bombay Court—for the paintings which that exhibit contains are the epitome of the methods, aims, and aspirations of the students of the Bombay School of Art, and an earnest of great developments in Indian Art in the near future.

We claim that the men who could paint such panels as "Piety" and "Industry" as students, are not likely to be found wanting when fuller opportunities are placed in their way as artists.

I would appeal to all lovers of Art who are desirous of making their dwellings beautiful, to purchase examples of these statues and pictures, the presence of which in London is so rare an opportunity for Art lovers, and to encourage Indian artists to send to Europe an even more representative exhibition of their work.

The School of Art as a whole, and groups of its students, have received many commissions to paint wall decorations, the latest being the task of painting the proscenium, galleries, and ceiling of the Baliwala Theatre, on which the school is now employed by the architects, Messrs. Mistry and Bhedwar.

The School will probably get as much mural painting to do in Bombay as a School of Art needs. *It is after the students of the School of Art graduate that opportunities are required in India at the present time.* This is the crux of the question, and it is to this aspect of the case—the *immediate* necessity of securing opportunities for young Indian artists after they have left the Schools—that I desire particularly to-day to invite the attention of this Conference. The terrible dearth of opportunity for Indian Art will be largely corrected by the encouragement of mural painting; for architecture is thriving in India, and the Indian artist still shares the ideals of the old Florentines that an artist should be an all-round man. Thus we find that our Bombay sculptors very frequently hold it as a *sine qua non* that the sculptor *must* also be able to draw and paint!

This theory has always been integral to the educational creed of the Bombay School of Art, from the time of Mr. Lockwood Kipling, who may well be called the father of the present school, to the present day. Can anyone doubt of its wisdom? This close union of the Fine Arts, nowhere to-day so thoroughly understood as in India, is capable of amazing developments, and justifies the demand which the

artists of Bombay have made for the fullest opportunities. That demand was lately admirably voiced by the Honourable Mr. Phiroze Sethna in the Council of State, where he asked that Indian artists should be allowed to paint the walls of New Delhi, that India might thus benefit by this great opportunity.

Into the question of the numerous differing methods of mural painting, whether Indian, French, British, or Italian, I do not propose to enter here. There are many methods and innumerable styles of mural painting.

Since my return to this country I have been impressed by the variety of the decorative efforts now being made, and have been glad to see and hear of the encouragement that is being given to the art students. I have been glad to see this because it is a tacit endorsement of our policy of employing the students of the Indian School of Art as far as possible to decorate the walls of India's public buildings, working under their own masters, a policy which, when we started to give it effect in December, 1919, was regarded as a novel departure. I confess I do not lay much stress on Western analogies, because the art of mural decoration is undoubtedly in a very special sense the *metier* of the Indian. The latter may be said to be a born decorator of wall-spaces. I am convinced that in no other country in the world does this inherent instinct—this astonishing faculty for decoration—exist to the same extent. The young Indian's natural power of design and astounding capacity in the decorative arts is the basis on which all schemes for helping forward Indian Art must be securely founded. I trust that, in thus stressing the importance of mural painting as a factor of special importance in Indian Art to-day, you will not think that I forget—or ignore—those other decorative arts of which India is the prime mistress. I assure you that I fully recognize the value to the world of Indian brasswork, shape making, enamelling, wood carving, carpet weaving, and all those other ancient, yet new, provinces of decoration which the Indian has made peculiarly his own.

Is not Europe to-day everywhere turning to the East for that message of *individuality* in the applied arts which, for the moment, she herself appears to have lost? This great field of speculation is, however, too vast for me to trespass upon within the time at my disposal. In demanding the opportunity which New Delhi can best give, we are simply endeavouring to secure one—the greatest immediate outlet for the pent but vast powers and energies of India's artist craftsmen.

These are propositions to which I earnestly hope this Conference will give its fullest support.

The resolution immediately before this Conference is one from which I feel sure no one present is likely to dissent. It is natural that on an occasion of this kind the discussion should be largely upon general lines, but I venture to ask you to consider not only the resolution itself, but the best means of giving to that resolution the fullest and most practical effect. The India Society has given a rare opportunity to Art lovers to-day to do something more tangible for Indian Art and the brilliant but hard-pressed artists of India than merely to give full expression to sentiments of sympathy and encouragement.

What is the most immediate and most pressing need for Indian Art to-day?

Is it not the establishment of a point of focus for the artist-producing efforts of the Indian Schools of Art?

I think here we might well borrow one more idea from our great Art-loving ally, the French nation, and might discover in a scheme somewhat analogous to their *Prix de Rome* the point of focus which is not merely a desideratum, but an immediate, imperative necessity if the work of the Indian Schools of Art, and of the Bombay School of Art in particular, is to lead to full fruition.

My proposal is that the Government of India should establish a Prize of Delhi, and that students qualifying in sculpture and painting (and perhaps in architecture and arts and crafts) as winners of this prize should be admitted to a central institution—a veritable "Villa Medici"—there to

reap the fullest advantages of a period of three or four years' painting and modelling. The merits of this scheme, both from the point of view of the artists and of the country that would benefit by their services, are clear. The organization of it should not be difficult. The financial side of this proposal, if efficiently handled, should not be heavy, and the result would certainly be a great opportunity for Indian Art students—an immense incentive to work for the Schools of Art, and a logical development of Indian Art along lines of proved efficiency.

This would be a safe and a certain improvement upon the present more or less opportunist methods of Indian Art education. It would secure for Indian artists the unspeakably important asset of Government patronage at a central institution. It would go further towards the helping of Indian Art to-day than the formation of an Indian Academy of Fine Arts, or a Ministry of Fine Arts, because this scheme would crown and concentrate the co-directed efforts of inter-provincial Schools of Art, and give stability of aim and prospects to the Art students of India. (Cheers.)

DISCUSSION

The CHAIRMAN : We have listened to a most fascinating address, and it has given us what we most wanted, and that is a sound, practical suggestion which we in this Conference can now consider. I am sure our Society will take it up with the greatest enthusiasm, and consider it in every possible detail.

Professor Rothenstein is a moving spirit in our Society, and was one of the first, or among the first, to encourage Indian Art, and I should like to ask him if he will kindly give us his views on Indian Art in general, and perhaps give us some suggestions on Sir George Lloyd's most valuable proposal.

Professor WILLIAM ROTHENSTEIN : Sir Francis Young-husband, my lords, ladies, and gentlemen, I heard the silver trumpet sound. It is an unexpected thing at one of our meetings when we get a real, live Governor giving to us thoughts with the full force of a very weighty

opinion, that some of us have modestly and painfully struggled to express during the last quarter of a century. I think Sir George Lloyd has sounded a trumpet which has not only stirred us in England, but should also move India.

All we can do here is to give the support to a great civilization, which is due to it from people who are co-partners in the welfare of a great nation, and that we will do whole-heartedly in every way we can.

But one has to say over and over again that the true wealth of a nation does not only lie in the tills of bankers. With all respect, I would also say that the power of a nation does not rest with the people who are called upon to govern, whether they be Indians or Englishmen, but in the soul and will and energy of the people. (Hear, hear.) Soul and energy must find expression in the present as it has found it in the past through the creative spirit, and I think we must be absolutely truthful and say that the Indian citizens have not given the understanding and support to their own culture which is its due.

While the sympathy which has been given should be a great encouragement to people to look for living beauty on their own door-step and to set their eyes on a nearer horizon, I think any support we can offer in this country should be in the direction of saying, "Do not make the mistake we have made here, and spend all your money on museums and acquisitive things, but on a much greater thing than acquisition—creation!" (Hear, hear.)

It seems to me that the essential thing for modern India to realize is that art is really a spiritual thing and not merely commercial, and that encouragement of native genius is the first duty which civilization owes to its sons. You may be perfectly certain that anything we can do to give the full support of this Society to the scheme propounded will be considered.

With regard to the sort of thing which Sir George Lloyd said went on here, may I say it does not! (Laughter.) I may refer to our recent experience in this great Exhibition, in which not one farthing of public money has been spent on public decoration. Many of us feel that if an Empire Exhibition is to represent the wealth of the nation and of

the Dominions, chief among its assets are the imaginative, spiritual, and creative gifts of their children.

We thank you, Sir George Lloyd, from the heart for the perfectly splendid and frank common sense of your remarks, for common sense is nearer idealism than most people think. (Applause.)

The Exhibition Commissioner for India (DEWAN BAHADUR VIJAYARAGHAVACHARYA): Sir Francis Younghusband, my lords, ladies and gentlemen, I am defying the orders of the doctor in coming here to-day at all, but I felt as an Indian that my meed of praise was due to the memorable work which Sir George Lloyd did in Bombay and is now doing for Indian Art. There have been various conflicting opinions about him as a politician, but with regard to the merit of his work as a patron of Art there are no two opinions. In this matter the *Times of India* and the *Bombay Chronicle* are in agreement, and they are two papers which are rarely found to agree.

Sir George Lloyd's great work in Bombay is hardly known anywhere as much as it deserves to be. It was very lucky for India and Bombay that at the same time they had so enthusiastic a professor of Art as Captain Gladstone Solomon, who I am glad to see here to-day, and so enthusiastic a Governor as Sir George Lloyd to back him up. We all know how strongly Sir George Lloyd backed up the efforts of Captain Gladstone Solomon in Bombay. I believe Sir George Lloyd is very much better known in the School of Art in Bombay than anywhere outside. He knew intimately the students of the school. I know what a deep expression of regret there was, when I visited the School of Art, that Sir George Lloyd had left Bombay.

The chief thing which Sir George Lloyd has laid before you to-day, and which I wish to stress if I may, is that Indian Art does not live in the past. There is a living, vigorous school of Indian Art. This living school of Art is not confined to Bengal, but because Bengal bulks largely in Indian Art people make the mistake of supposing that Bengal monopolizes Indian Art. I do not yield to anyone in my admiration for Bengal Art, but there are

vigorous Schools of Art in the Punjab, in Madras, and elsewhere.

As regards patronage, the whole history of India shows that the fine arts have flourished where there has been encouragement of the artist. Of course, we cannot get away from the fact that it may not be all over India as it is in Bombay. Bombay is lucky to have an enlightened population, but unfortunately all over India there is not as much encouragement of Art as there ought to be, and one of Sir George Lloyd's latest schemes was to press continuously on the Government of India the necessity for encouraging Indian Art. If to-day we have at Wembley an exhibition of Indian Art, much of the credit is due to Sir George Lloyd, who vigorously pressed on the Government the necessity for bringing a collection of modern Indian pictures to Europe. He stressed the point that Indian artists are content with very little, but before they paint they must live, and for that they want patronage.

We are all looking forward to the time when the necessity for Government patronage may disappear. Meanwhile the artist must live, and until the public awaken to their obligations the Government must take the place of an enlightened public.

I do not wish to say very much more, except to express the pleasure it gives me to be present and to bear humble testimony to what Sir George Lloyd has done in Bombay. It has been a very great work. In politics Indians and Englishmen may disagree, but in Art there is no room for differences of skin or race. All can work harmoniously. In fact, there has been no more enthusiastic admirer of Indian Art than Captain Gladstone Solomon, who is not an Indian; and in this matter of Indian Art there is a wide field where Englishmen and Indians may work together in co-operation. It may thus be possible to bring nearer the Indian and English cultural points of view, which after all is doing a great work. (Applause.)

Captain GLADSTONE SOLOMON: My lord, ladies and gentlemen, after the extremely interesting address to which we have listened, I should in the ordinary course have felt very diffident about adding anything to this discussion.

Sir George Lloyd's opening address and the speeches which followed it have covered so much ground so effectively that I should have doubted the likelihood of finding anything useful to say about Indian Art that had not already been said. But the circumstances are a little out of the ordinary when one finds oneself as probably the most recent among recent arrivals from India. One who, like myself, left India a bare month ago may well be excused if he feels that at least some of the glamour and the reflected glory of that wonderful land must still involuntarily cling about him, so that India must make some of her influences felt by his presence, however deficient his phrases may be. We who come from India come as bearing a mandate and a message, with the light of knowledge in our minds, with the echoes of a mighty symphony yet lingering in our ears, and with the colours of a tremendous arabesque yet burning before our eyes. "Trailing clouds of glory do we come." We enter this country after our sojourn in that distant land, which is in truth the very citadel of Art, as did the prophet when he came down from the Sacred Mount and "wist not that his face shone."

But this mandate and this message, which are borne by every art-loving soul that comes out of India, are as differing and as various as are the creeds and castes or colours of the country. For one it is the message of India's immemorial monuments; for another the secret of her ancient epics, or the story of her marvellous faiths, or the expounding of her æon-old philosophy, or the interpreting of her soul-enthraling dreams.

For us to-day it is the message of India's Art that brings us together, and it is the latest phase of that message, the utterances of the living and not the dead Art of India, that have arrested us who hail from Bombay by reason of their boundless significance.

In one of his many discourses while Governor of Bombay on the subject of Indian Art, Sir George Lloyd has said: "Certain it is that Indian Art cannot stand still while everything else progresses." That was a very true saying.

While commerce, science, education, and the various currents of political activity are pulsating with renewed

in India, Art is not going to stand still. And as to the optimist, the idea of retrogression is out of the question; India drew much hope from that enunciation by His Majesty of a living truth. The artists are not going to stand still, nor are they going back, but they are going forward, and swiftly too. They have borrowed the seven-league boots of the giant, and are taking possession of the inheritance from Ceylon to the Himalayas. I have said to the optimist the idea of retrogression in Indian Art is out of the question. But as the world is not peopled by optimists, I will venture to lay before you some considerations to justify the boundless hope that is in us. The historical truth is that the artists are usually at hand.

They are required by their fellow-citizens. Just as when they were forthcoming in Athens when Athens desired to be beautified, so they are flashing into being in Bombay because at Bombay has begun to ask for beauty. It is the necessity of the case that has always produced the artist. The greater public has only to demand him, and lo! he will be there ready made it clear beyond all possibility of doubt that it is intensely interested and vitally concerned in the productions of that city. During the exhibitions of the School of Art, the great number of visitors work a mass of people passed through the galleries of the School of Art, and the crowd on the last day was usually as great as on the first. There was nothing surprising to us in this. How should it be surprising in that most genuinely artistic land in all the world? What does surprise us at there should still be those who ask, "But where are the artists?" It would be truer to the spirit of India to ask, "Where is the Indian who is not at heart the artist?" George Lloyd has described to us, and others have

Sir felt on the principal categories of artists in India, and also explained the main differences which distinguish these from one another. But there are many scattered artists in India also who acknowledge no allegiance to any particular School of Art, and with whom technique is quite subservient to the subjective idea that underlies their work.

These artists may be said to paint not from their heads, but from their hearts; and if it be true that the angelical painter of Florence painted his picture upon his knees, I am quite sure that, metaphorically speaking, these men do the same. The result is a feeling of sincerity in their pictures which does carry conviction in spite of blemishes of technique due to lack of training. This sincerity of expression which so richly endows the works even of the self-trained Indian painters is the lustrous ornament which in the near future it shall be India's part to replace once more in the world's golden circlet of Art. It is the lost jewel of the Renaissance which the artists of the West are now seeking, and beside which all other stones, however brilliant, are but as paste. If this gem of sincerity impresses us in the rough with its unique beauty, what will its effect be when it has been polished beneath the diamond of knowledge?

For, not to blink the practical issue, the inspiring and highly imaginative ideas of Indian artists to-day often remain a closed book to many on account of the lack of those qualities which are summed up in the word "technique," and which constitute the grammar of the language of painting. And, therefore, we may repeat our question, What do we want for our Indian artists? And we reply, We want, in the first place, the best training in Art, because we want the technique so essential to production. But technique at best is, we know, but a means to an end, and must not become an end in itself. The blind worship of technique can only lead Art across regions of dazzling sterility towards that fallacious gleam which is but mirage upon the desert. Hence in many quarters the feverish thirst for new sensations in Art rather than for genuine new modes of expression. But we may confidently turn to India as the guardian of that talisman that shall preserve Art for the world.

I cannot tell you with what feelings of joyful surprise, and even of astonishment, I have in the four and a half years during which I have had the honour of directing the School of Art of Bombay, made discovery of the ready receptivity with which Indian students acquire the technical

knowledge of their craft. Some years of previous experience of India had in some measure prepared me for the great revelation of the Indian students' unique powers in decorative design, in freehand drawing, and in many of the Applied Arts. But I did not expect so speedy a success by the Indian student in the fields of Realism. Yet some of the drawings and paintings of the undraped figure from Life done in the Life Class of the Bombay School of Art would compare favourably with those in the best Art Schools in Europe, and considering the short time that the Life Classes have been in being the results obtained are, we claim, sufficient to revolutionize the esoteric theory of Indian Art. In view of these drawings and paintings, and of the mural paintings executed by the students, it is impossible any longer to attempt to limit Indian Art to any particular school or convention. Indian Art is now seen in fuller perspective, and must be recognized as capable of infinite varieties of expression; for Indian Art students have shown that they add to certain qualities of decorative drawing which are incontestably theirs alone, the ability to grasp the problems of tone values, drawing, and construction as these are understood in the West.

The life drawings and paintings of the students are not shown in this Exhibition, but I hope that many interested in personally testing the truth of these theories will visit the Indian Room in the Bombay Court and inspect the mural paintings it contains. They will hardly fail to be impressed by the variety and scope of the work of these students. I wish I could introduce the members of this audience to the classes of the Bombay School of Art at work. I wish they could witness at first hand the enthusiasm, the genius, and the devotion to Art which are so overwhelming a revelation to the Art-loving visitor!

But are we Westernizing Indian Art in Bombay? Are we, while giving facilities of training to Indian students, de-orientalizing their Art? No—there is no fear of that. They are being taught to copy not Europe but Nature—and Nature cannot be a faulty teacher. India herself will teach her own conventions in her own way and in her own time, and those conventions will be many. The India that

can speak with tongues so innumerable, with costumes so diverse, with such multiplied varieties of customs and of forms of beauty, cannot be restricted as to her forms of artistic expression. And we absolutely decline to close the doors of knowledge upon the Indian student, or to conceal from him any one of the world's methods in painting and sculpture—but spread before him the whole armoury, so to speak, so that he can choose with discrimination his particular weapon for the battle of life. No one who knows the tenacity and vitality of that most concrete, most conservative, and most valuable of the world's spiritual assets, the Indian point of view in Art, will fear for a moment that it can possibly be submerged beneath the vacillating waves of the Western Schools. Rather the Indian viewpoint appears before me to-day as the redeeming rock towering above the restless and novel seas of experiment and adventure, as a sure landmark of refuge for the mariner whose bark has suffered artistic shipwreck.

But in claiming unshackled freedom in Art training for its students, a claim which no one has supported in the past with greater zeal or more intrepid courage than the deliverer of the opening address to this Conference—Sir George Lloyd—the Bombay School of Art holds that it is but fulfilling one part of its duty. It believes that its mural paintings and life studies have conclusively demonstrated the Indian's mastery of difficulties of technique. The not so simple problem which the School is also out to help to solve is to find those opportunities which are needed if the future of Indian Art is to be assured. It is with the object of creating opportunities and of taking advantage of existing ones that the School of Art is engaged in its effort to revive mural decoration in India. Sir George Lloyd has pointed out to-day, not for the first time, the fertile field offered by New Delhi for this almost immemorial branch of India's National Art. If his proposals bear fruit by means of the publicity and support given to them by this Conference, it may mean no less than a new heaven and a new earth for the hard-pressed artists of India. Poverty is an even more faithful companion to the Indian than to the European artist, which is saying a great deal, and not

unusually clings to him for life. She is certainly the useful if somewhat shrewish corrector of any inherent tendency he may possess to dream. It is indeed encouraging to those of us who long to break this ill-omened partnership to have heard to-day so stirring an appeal as that made by Sir George Lloyd. Though we can accept the hard fact of the poverty of the students and artists of India without the trepidation of the pessimist, no lover of Art would be true to his cause if he did not seize upon every chance that offered for lessening that heavy burden. In New Delhi we have the greatest opportunity for Indian Art and artists that has offered since the death of Shah Jehan. No nation that valued Art could afford to let such an opportunity slip.

It must also have been a very great encouragement to those who, like myself, are only too well aware of the urgent need for helping the Indian Art student over that difficult transition stage that separates the student from the artist, to hear the admirable proposal for the founding of a central institution at Delhi for the furtherance of post-graduate courses in the Fine Arts.

The establishment of such a "Villa Medici" would go far towards solving one of the most difficult problems that face Indian Art education to-day—that is, the placing of the really brilliant student in touch with his public. At present the School of Art in Bombay and, as far as I know, the other Art Schools also are truncated systems leading nowhere exactly, and therefore exposing themselves to the occasional attack of the pessimists who doubt their *raison d'être*. What is the use of advocating Indian Art unless you believe in it sufficiently to give to the Indian Art Schools an objective, and to the Indian public that outward sign of Government's real patronage of Art which is absolutely necessary before Indian Art can be reinstalled on her ancient throne?

It is my firm belief that if Sir George Lloyd's splendid project for the mural paintings at New Delhi, and the establishment there of a centre of picked painters, sculptors, architects, and craftsmen from all over India, materializes, we shall see within a very brief span an upspringing of Art in India, where the renaissance has already begun, that

will give a new message to mankind and lend a new joy to existence.

In the course of my remarks to-day I have not been able even to touch upon the expansive questions of several great sections of the Bombay School of Art : its School of Architecture, its Applied Arts, and its Modelling and Pottery. Time has necessitated my keeping mainly to the domain of painting, whose case is typical of the whole stupendous range.

For the secret of decorative Art is India's secret. For centuries India has guarded that secret with her finger on her lip, and for centuries she has smiled the inscrutable smile of hidden knowledge. And to-day the eyes of the peoples of the West are ever turning more and more towards her. For the artist's land is *her* land, and his chosen people must be her people. *There* are the forms and the gestures of Art; *there* colour envelops like a translucent wave; *there* is the magic of drapery still understood, and *there* are the contrasted joys of golden sunlight and silvery shade, the magic of unbelievable sunsets, and the mellow arabesques of fruits and flowers and forms. In other countries the semblance, but *there* the realities. Elsewhere, a world grown too sophisticated gazes upon Art as through a glass darkly, but there Art still walks visibly amongst men.

Well may we cry to-day :

"Oh! Angel of the East one one gold look
Across the waters to this twilight nook,
The far sad waters, angel to this nook."

The great thing, the only thing that the West requires from India's artists is that they should paint India. What India wants from the West is the understanding sympathy, the deep appreciation, and the whole-hearted help that will enable her to aid mankind by giving her artists their chance.

The CHAIRMAN : Sir George Lloyd has been kind enough to come to us here from another meeting which he has also addressed in another part of London, and he has a further engagement this evening ; so I know you will excuse him if he leaves us now, but before he leaves I know you would like me on your behalf to give him a very hearty vote of

thanks, and to assure him of our deep appreciation of the eloquent address he has given and the practical suggestions he has made. (Cheers.)

Sir George Lloyd then left the meeting.

LORD LAMINGTON (former Governor of Bombay): I will only detain you for a minute or two just to express appreciation of the very admirable lecture delivered by Sir George Lloyd. One has heard so much of his numerous activities, but I do not think many of us realize how much he has done for the artistic development of the various beautiful things in Bombay and India in general.

I would only say one word as to the stress which was laid on what the Government can do. I always rather mistrust Government action. The Government is a very good handmaid, and can supplement and encourage, but I do not think they should have anything in the way of direction. That must be left to the individual. I do not think it is necessary to point to the various monuments in this city of London, where various persons have created works, much to our dismay, when you look at the time of their execution. You cannot, therefore, trust any superior body with the direction or the control of Art. That must come from the individual. After all, Art, in my opinion, is simply a revelation of the underlying beauty of Nature, and even of men's works, when men's works are carried out simply with the direct object of furthering the work in hand. If the production of a building or a ship is on lines which are calculated to be the best for the purposes of that building or ship, you may be sure it is the most beautiful thing at that time.

Take the case of a ship. The lines of beauty have changed. You had the sailing ship and you had what appeared at first the hideous monsters of the battle cruiser, and the liner which traversed the Atlantic. But it is the business of the artist to show by his representation that there is underlying beauty in that article, because it is built or constructed on the lines best suited for the purpose in view.

I am sure that many people could not observe the beauties of Nature, unless it were for the artist who depicted them and revealed them to our gaze. It is surely a common-

place that we owe to the artist, in the first place, the underlying beauty that does exist in everything ; and what they can do, or what the Government School can do, is to encourage those powers of observation, not only in the originators and creators of the work, but also in the general public, who are the observers, and who are taught to realize where beauty really exists, and how it does exist in everything.

I am sorry to have interrupted the general course of this discussion, or this afternoon's proceedings, by my own words. I do feel so strongly that there is beauty in everything, and it is for the artist to realize it and bring to our realization that there is this beauty. (Hear, hear.)

Having been a Governor of Bombay, I do realize what marvellous beauty there is in that city, and I shall never forget seeing dawn break over the Western Ghats from Malabar Hill. (Applause.)

The CHAIRMAN: Perhaps Mr. Yusuf Ali would say something about Mohammedan Art.

Mr. A. YUSUF ALI: My lord, ladies and gentlemen, as a humble student, lover and votary of Indian Art, I should like to take this opportunity of adding my tribute to those already paid to the splendid address which Sir George Lloyd has given to this Society.

At this late hour I do not propose to detain you very long, but I should like to make a few remarks on the subject of Indian national Art. It seems to me that at the present day in India we have different Schools of Art, but the national Art that is to come is still in embryo. We have a school in Bengal which has, as I understand it, as its chief merit, its attempt to grope into the spirituality of Indian ideas. If in its methods it gravitates towards, say, the schools of Japan, to which I understand Sir George Lloyd to make a sort of deprecating reference, I think that, on the contrary, it is one of its recommendations. In the Art of Asia, Chinese and Japanese Art have played an important part, and they both have very close affinities to Indian Art. They have in the past influenced and been influenced by India. Modern India will form a composite nationality, and her national Art must take account of the

factors composing the national life. This life will have the heritage of the Muslim as well as the Hindu past, and it must not neglect the century and a half of cultural influences poured into it by England. The Mughals were the founders of Modern India, and of Modern Indian national Art. The Bengal School, in so far as they seek help from Northern Asia, are not only doing right, but are actually following the natural course in helping to found a true and sincere Indian School. I am firmly persuaded that if they confined their attention to the technique of the Italian, French, Dutch or any European school, they would fail to probe the depths of Indian Art. That method will not apply. On the contrary, by going to the atmosphere and the general characteristics of Japanese Art, with its monochrome and its mystery, and to the perfectly simple, natural, and spiritually direct, although technically less perfect system of Chinese Art, they are laying the foundations of a school which, when its method becomes mature, will have a great contribution to make to the Art of the world.

The chairman called upon me specially to speak with reference to Muslim Art, and I do this with great pleasure, because Modern Indian Art owes more than is acknowledged to Muslim Art. After all, if we go back three centuries, Mughal Art had practically become national Indian Art. Starting in Central Asia with the impact of Persian on Turkish ideas, which, again from their Central Asian position, had been fed through the centuries from many influences from the east, west and south, it came as a vigorous plant to be acclimatized in India. But the soil and climate of India subjected it to many transformations. It retained its grace and lightness, but acquired something of the brooding spirit which haunts the Indian plains. In architecture, in painting, and in the decorative arts, it introduced a new grammar and a new syntax. The application of the Persian method to Indian subjects in Art did not produce only superficial changes. It profoundly modified the artistic outlook. In painting—whether it takes the form of landscape, portraiture, or story-telling—it opens a new world. It is not by forgetting history or by

clinging only to a corner of the hem of its chequered garment that we shall arrive at a true and sincere conception of national Art. Its evolution will demand much honest searching of heart. For Mughal Art both Muslim and Hindu artists co-operated. Among the Court painters we have also the names of ladies, and thus we have the co-operation of both sexes. I could enumerate a number of other features, to prove that national Art should take account of all the factors that go to the making of our national life. The subject is a wide one, and I do not intend to say a great deal now, but will content myself with just pointing out this feature of medieval Indian Art, that it owed a great deal to Muslim Art, and that at the present day the sectional schools in India—in Bengal, Bombay, Lahore, Madras and Lucknow—are, or ought to be, working on the lines that were suggested when a comprehensive view of India was in the fashion.

Before resuming my seat, may I refer to two disappointments in connection with Indian Art? One has reference to the new Delhi, to which Sir George Lloyd also referred, and the other to the great Exhibition in which we are holding our Conference to-day.

I fully agree with Sir George Lloyd in the authoritative appeal he has made for greater opportunities to be given to Indian artists in the construction and furnishing forth of new Delhi. It is not enough that these opportunities should be given in the furnishing of a room here or the decoration of a portion there. The whole conception of new Delhi should have had, as its vitalizing force, the artistic dream of the Indian mind. The appeal may be too late now, but it is good that the principles underlying it should be recognized and recorded.

As regards this Exhibition, we are all delighted to find that an attempt has been made to produce an Indian atmosphere for our beautiful Indian exhibits. But is the attempt an unqualified success? With due deference to the untiring work and patriotic efforts of our Indian Commissioner, I must confess to a sense of disappointment. You cannot take a feature of a sacred mausoleum like the Taj, join on to it a glimpse of the Delhi Jama Mosque (without

its noble proportions), and plant these in the midst of a bustling hive of commercial and engineering activity without a certain incongruity. It may seem ungracious to criticize, and I know how difficult it is to get up such a comprehensive, eye-opening scheme as that we see around us. But we who are jealous for the name of Indian Art may be pardoned for wishing that it had been possible to design the Indian section with more unity of plan and a more harmonious adaptation to the purposes of the Exhibition.

I cordially support the proposal for a more intimate understanding and a better recognition of Indian Art.

The CHAIRMAN: I might remind the meeting that the modern collection of Indian paintings is in the Fine Arts Palace and the retrospective collection in the Central Hall of the Indian Pavilion.

The Exhibition Commissioner for Ceylon (Mr. C. A. HEWAVITARNE): Mr. Chairman, ladies, and gentlemen, you have done me a great honour in asking me to address a few words to you to-day. We in Ceylon have a distinct Art of our own, an Art which was derived from the North Indian traditions, and to-day we have crystallized in Ceylon the remains of that ancient Art.

But, unfortunately, as has been happening in other countries, our Art has become, if I may use the term, "stencillized." It has lost the old imagination and become mechanical, and in that respect our Art has suffered a great deal; and it is a very pleasing thing for us to come from Ceylon to join in another Indian movement which will lead to the regeneration, probably, of our own Art. (Applause.)

Those of you who have visited the Ceylon Court here might have noticed the decorative panels and the ceiling, done by an ordinary Cingalese craftsman, and I may say that in Ceylon, as in old India, the same ideas are still present.

The craftsmen do not ask for money. Many have a certain idea of spirituality, and I think personally that the idea of spirituality has been maintained simply because those artists have been associated with temple work. In Ceylon you find the mural paintings which Sir George Lloyd spoke about, and in the decorative details you find a beauty which

probably does not appeal to everybody, and does not strike one who looks at them cursorily, but if one studies the symbolism inherent in the Art he will appreciate them.

I shall not take up too much of your time, but I think the way the Government can help the spread of Art is in many ways, because in the olden days it was the patronage of the King that fostered Art, and if the British Government says that the Government cannot foster Art, that is a mistake. There must be the same patronage.

One of the things I would suggest would be that all public buildings, all Government buildings, should be handed over to the craftsmen. Let them decorate the ceilings with their own art; let them show their individuality; let them bring out their originality, and then there will be a chance. If they get no scope and no opportunity of showing their skill, no amount of Art Schools will ever do anything, because as you know the tendency in India, as well as in Ceylon, to-day is to follow everything that comes from the West. The German oleograph which comes there is appreciated more than the finest work of the oldest craftsmen.

The old Art must be revived and the old individuality which is latent in every village craftsman, because the artists in India and Ceylon work from generation to generation, and they are carrying on the inspiration from father to son or from one relation to another. It is in their blood, and if their individuality and originality are to be brought out, the Government must help to do this. Let them give over to the craftsmen their public buildings, and let them be asked to decorate them. (Applause.)

Mr. LIONEL HEATH: I am afraid I am not prepared to speak; in fact, I wrote to Mr. Richter and said that, unless I felt impelled, I did not think I should speak. I should, however, have to consider myself very obtuse if Sir George Lloyd's address had not impelled me to support him.

He referred to the fact that the Punjab, or the School of Art in the Punjab, had no school of painting. That is quite correct. I was blessed, when I went to India, in going to a School of Art that was entirely, or almost entirely, a school of applied crafts, and I am blessed emphatically

because I consider it has been of the very greatest advantage to me as a craftsman to study the Indian spirit of craft, and particularly in the Punjab. The Punjabi is, I think, noted all over India for his skill at craft work, and there is no more innately craft-like man than the caste craftsman of the Punjab. Not only does he have this innate love of decoration, but he is also skilled in actual construction.

I have not formed a school of painting in the Punjab, although I am a painter myself; but up to the present I have not done so because I felt that the time in the North was not ripe. We are not in the North of India in close touch with the West. We have no near port, nor have we big cities like Bombay or Calcutta, and I am biding my time purposely. I may say, however, we have a Society of Art, and the Punjab is exhibiting here in the Fine Arts Palace, and we are now beginning to show that we have a school of painting; also next year, when I return to India, we are opening a school of painting in the School of Art.

My support of Sir George Lloyd's proposal is mainly on behalf of the craftsmen, the decorative and applied craftsmen. It is true the resolution was worded especially to apply to painting, sculpture, and music, but I think we cannot rule out the claims of the Indian craftsman. (Hear, hear.) I consider the decorative arts at least as important as, we will say, the art of painting, particularly in a country like India, and particularly in respect of the work that may be done in Delhi.

I do not hesitate to say that if the Indian craftsmen under their own masters had been given a chance of doing the ordinary construction work and the decorative work—the fittings, decorations, and cabinet work—in Delhi we should at least have had a magnificent example of what can be done, and have given also to the Indian a magnificent chance of learning what should be done, because the Indian craftsman does not, any more than the Indian painter, get a chance of doing the very finest work, and that also because of lack of patronage.

In India our craft schools have failed in the direction of

not being able to maintain in their students the excellence they try to achieve while in their courses—that is to say, we have trained students in my own school in wood carving, metal work, and cabinet work, and we find the student in returning to his own village has a constant tendency to go back to the ordinary standard. It was with that object that I induced the Government to bring the school into close touch with craftsmen by supplying designs and objects made in the School of Art as a standard for the craftsman and by opening the Punjab Arts and Crafts Depôt for the sale of his work.

I think the resolution might very well be expanded and include emphatically the applied arts, and I am perfectly certain that if anything remains to be done in the new Delhi of a decorative nature, such as the metal work as applied to electric fittings, or carving, or even design and construction of furniture, though we may fail in the excellent workmanship of a finished firm of cabinet-makers here, we should certainly get what is far more valuable—we should get the Indian craftsman's art, sound in construction, good in design, and decorated in Indian style.

I think I have only to say a word more in reference to painting, and that is a word of warning on the study of the subjective and the spiritual. I have studied the Indian painter, and I have in my school students who have been to England and are painting at the present time. If I could impress on the modern student of painting one essential, I feel it would be that the subjective and the spiritual can only come as a result of the objective. In other words, I should say, "Leave the subjective alone until you have your skilled power of expression." I am a great admirer of the modern school of Indian painting, but I do feel there is a tendency to shirk difficulties of form and beauty of line which their own magnificent traditions have eminently fitted them to show. The Indo-Persian and Mogul painters gave the most loving care in the formation of flowers, mountains, clouds, and animals, and I do not think any artist can achieve the spiritual or subjective while he is ignoring those forms.

I do not care whether the man is painting from memory

or whether he works from a model, the artist all over the world has to study art through his eyes and brain, and he puts into his head what he gets out of it.

My warning is to go back a little more to the magnificent traditions we have, and I consider the Bombay School of Art is working on the right lines by taking the students to their country's work and traditions and making them study the model through them. I believe the study of form is the main weakness in the modern Indian painting. (Applause.)

MR. N. V. LANCHESTER: Before the resolution is put to the meeting, I want to point out that the last speaker was labouring under a very natural misapprehension, when, as I think, he included architecture. The resolution with regard to the school at Delhi does not include architecture. Of course, it is absurd that it should not, and I presume you will include architecture in the resolution. I am speaking as an architect, and it is the most vital art in existence in India. Exclusion of architecture would make the resolution an absurdity.

THE CHAIRMAN: The actual form of the resolution was this: "This Conference desires to urge the importance of promoting throughout the empire the study and appreciation of the *æsthetic culture of India, more particularly in the provinces of painting, sculpture and music.*" I understand that the last speaker but one would like to add the applied arts, and that the last speaker, Mr. Lanchester, would like to include architecture.

MR. LANCHESTER: Yes, at the top, please. (Laughter.)

PROFESSOR ROTHENSTEIN: I am perfectly willing to second that, except that I should like to remark that architecture always flatters itself as the mother of the arts; but I notice the mother has left her children on the doorstep. (Laughter.)

THE CHAIRMAN: There is an amendment that we should add architecture and the applied arts.

PROFESSOR ROTHENSTEIN: Leaving out the words "more particularly," I take it?

THE CHAIRMAN: Will those in favour of the amendment hold up their hands?

A show of hands having been taken—

The CHAIRMAN : I declare that carried unanimously.

The CHAIRMAN : Now I put the amended resolution :
"This Conference desires to urge the importance of promoting throughout the empire the study and appreciation of the æsthetic culture of India, in the provinces of architecture, painting, sculpture, music and the applied arts."

Professor ROTHENSTEIN : That does not apply to the school at Delhi. That is where I want it particularly.

The CHAIRMAN : It says "throughout the empire."

A show of hands having been taken—

The CHAIRMAN : I declare that carried unanimously.

The CHAIRMAN : As we have had a very interesting and valuable discussion this afternoon, and definite practical proposals put before us, I now beg to move : "That the Committee of the India Society be empowered by the Conference to take into consideration all the valuable suggestions brought forward with a view to further action."

I think it is very desirable that the results of this Conference should not be lost, but that the Committee of the Society should take them up definitely and practically, and see what measures may be taken to bring the suggestions which have been made into practical effect. I therefore beg to move the resolution which I have just read out to you.

Sir HERBERT HOLMWOOD : I should like to second that. I think it is most important that the suggestion of Sir George Lloyd should be carried out, and I think the Committee will be able to do some useful work in that direction. Therefore, I have much pleasure in seconding it.

The resolution was put to the meeting and carried unanimously.

The CHAIRMAN : It only remains for me to express the thanks of the meeting to the Exhibition authorities for having lent us this hall. It has been a very excellent hall for the meeting. (Applause.)

The Conference then terminated.

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The India Society was founded in the year 1910. It owes its origin to the belief of a body of artists and students that the æsthetic culture of India, more particularly in the provinces of Painting, Sculpture, and Music, had in it elements of beauty and interest which in Europe, and even in modern India, were too little understood and valued. The Society works by publications, lectures, and such other means as seem desirable, to promote the study and appreciation of this culture.

Among the publications of the Society are the Ajanta Frescoes, Portfolios of Indian Drawings, The Music of Hindostan, The Beginnings of Buddhist Art, The Court Painters of the Grand Moguls, A Handbook of Indian Art, etc. The authors of these works include Sir Thomas Arnold, Laurence Binyon, Ananda Coomaraswamy, A. H. Foxstrangways, A. Foucher, E. B. Havell, Lady Herringham, and William Rothenstein.

In 1922 the India Society organised a series of lectures designed to make a complete survey of the influence exerted by Indian Art on the other countries of Asia. The lecturers included Prof. Strzygowski (Near East), Victor Goloubeff (Indo-China), M. Hackin (Central Asia and Tibet), H. F. E. Visser (Far East), and Dr. Vogel (Java).

Last year steps were taken to draw the attention of the Indian Government to the aims and objects of the Society, and the Secretary of State very kindly accepted the Committee's invitation to meet them and make himself more acquainted with the Society's work. Later, he agreed to receive at the India Office a deputation of the Committee headed by Sir Hercules Read, President of the Society, to discuss means of promoting the study of Indian Art.

It is with the same object in view that the India Society organised this Conference.

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